

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 64

TOLEDO, OHIO

JANUARY, 1933



A DETAIL OF THE TOLEDO MUSEUM OF ART
EDWARD B. GREEN AND SON, ARCHITECTS



MUSEUM NEWS

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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

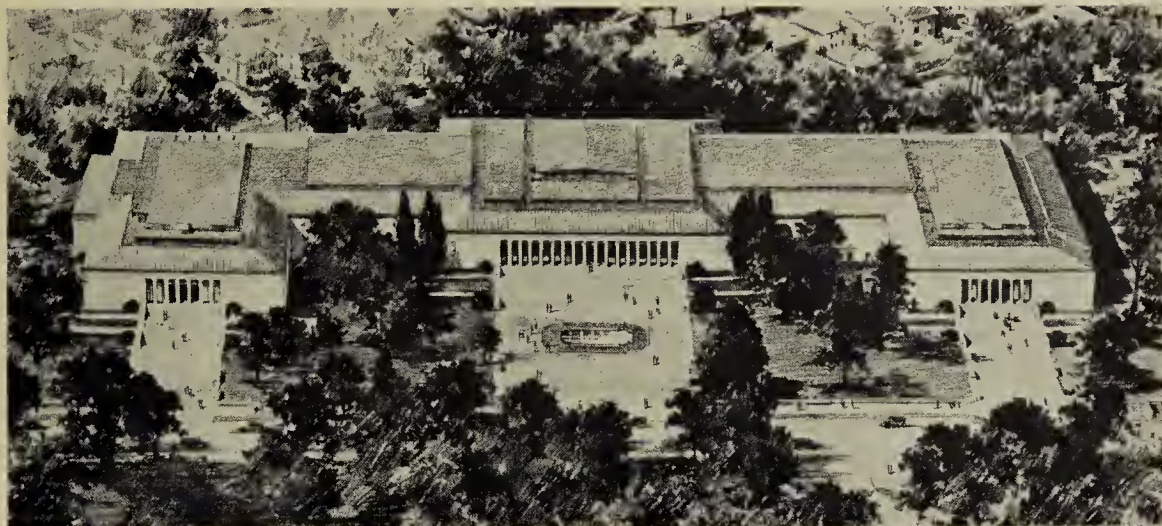
OVER twenty-five hundred workmen have been given employment in the construction of the additions to the Museum. This work has been distributed among Toledo people in a period of grave need and distress.

At the time that Mr. Libbey's bequest was received the Museum had recently opened the first addition to the building, which more than doubled its former facilities. It was then thought that the added space would be adequate for our needs for many years. It was felt that in the interests of economy it would be unwise to embark upon further construction until the then available space was taxed to its capacity.

Plans were begun at once, however, so that they might be completed and in readiness when the time for building should be opportune:

In the spring of 1930, when the unemployment situation was definitely critical, at the request of Mrs. Libbey, estimates of construction costs were secured. Finding it possible to erect the buildings within the limit of the funds available, Mrs. Libbey most generously

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The logical simplicity of the building is visible from the air. With three acres under roof and about eight acres in floor space the Toledo Museum becomes one of the six largest in America, in a city twenty-ninth in relative size.

renounced her life interest in these funds, that the work might proceed at a time when the expenditure of a large sum of money would do the greatest economic good.

The work, being carried on in the depression period, has been distributed widely. It has been done at no cost whatever to the taxpayers, for the Toledo Museum, unlike those of most cities, receives no appropriation from any public funds for either buildings or operation. Local products have been used in every instance where possible. Payments have been made promptly, and due to the management of C. Justus Wilcox, the buildings will be opened with no unpaid financial obligations.

Although begun ahead of schedule, partly as an emergency relief measure, the completion of the Museum comes at a most opportune time. Already the facilities of the central unit have been taxed to their limit.

The attendance in 1926 was 147,000. This year it will probably be over a quarter of a million. As many as four thousand people have crowded the Museum on a single Sunday afternoon. The collections have grown beyond the capacity of the galleries.

The additional galleries and rooms now available will provide a spacious installation for the Museum's permanent collections, as well as increased facilities for its activities. These come none too soon; for while the completed buildings will not be crowded, they will be adequately filled with works of art, with students and visitors.

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THE COMPLETED MUSEUM BUILDING

THE building of the Toledo Museum of Art now stands complete through the bequest of the Founder, Edward Drummond Libbey and the generosity of Mrs. Edward Drummond Libbey. The additions erected at each side of the central unit give to the Museum adequate space for the expansion of its collections, greatly enlarged quarters for its school of design and other educational work, and a spacious hall for concerts to be known as the Peristyle.

The facilities now available make ample provision for the maintenance and gradual expansion of the work of the Museum, much of which has been of a pioneer nature. This was the first museum to admit freely children of all ages; it was the first to embark upon a policy of art education for all people; it was among the first, if not

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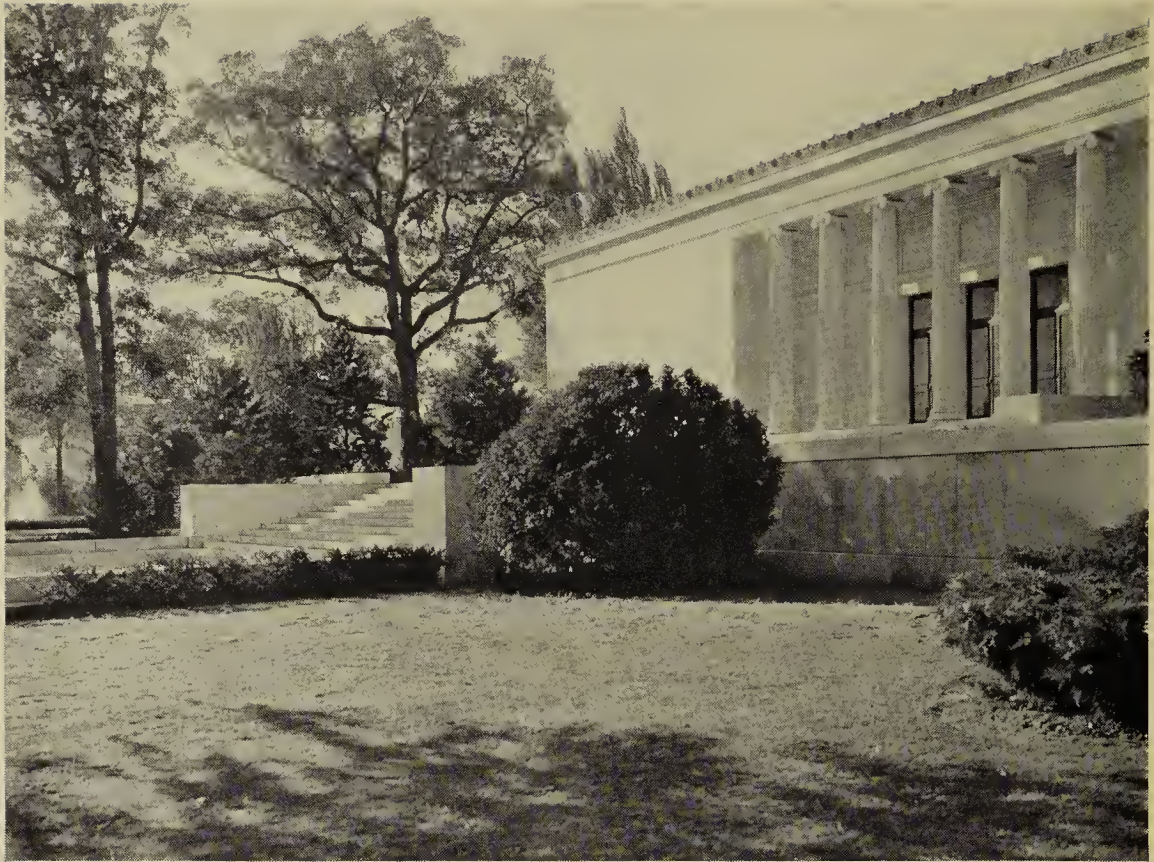
The central unit remains the dominant feature of the facade, due to its greater length, its broad approach and the majesty of its sixteen columns.

indeed the very first, to ally music to the other arts; and it was the first to maintain a free school of design.

These innovations in museum methods, made early in this institution's history, are now regarded as standard practice, and have been widely adopted both in this country and abroad.

When the Museum began to plan the first unit of its building in 1908 it had already a proven educational policy, and its building therefore was the first to be planned not only with reference to the storage and display of works of art, but also with regard to carrying on a broad educational plan, bringing the institution into direct and personal contact with large numbers of people. Since that time much attention has been given by museum officials and architects to the important and varied problems in building construction presented by the vast development of museum educational work.

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Vitale and Geiffert, in the design for the landscape, respect the integrity of architecture. They leave granite to meet the supporting earth unveiled by continuous foliage.

The ideal plan for a museum of art is readily set down in words; it becomes more difficult in the more exacting stage of the architect's drawings; and is probably quite impossible in actual construction. In fact, there can be no ideal plan for all art museums. Other types of building may be standardized in varying degree; but the structure of an art museum is so definitely formed by the needs of the particular community and the policy of the institution, that it is most fitting that there be individuality in the design.

Certain generalities govern in all cases. In the matter of location, there should be the greatest accessibility by private motor and public conveyance. There should also be sufficient surrounding property under the control of the institution or of public authorities to protect it from undesirable encroachments.

Museum galleries in general should be kept to classic simplicity, devoid of architectural or decorative embellishment. Their walls

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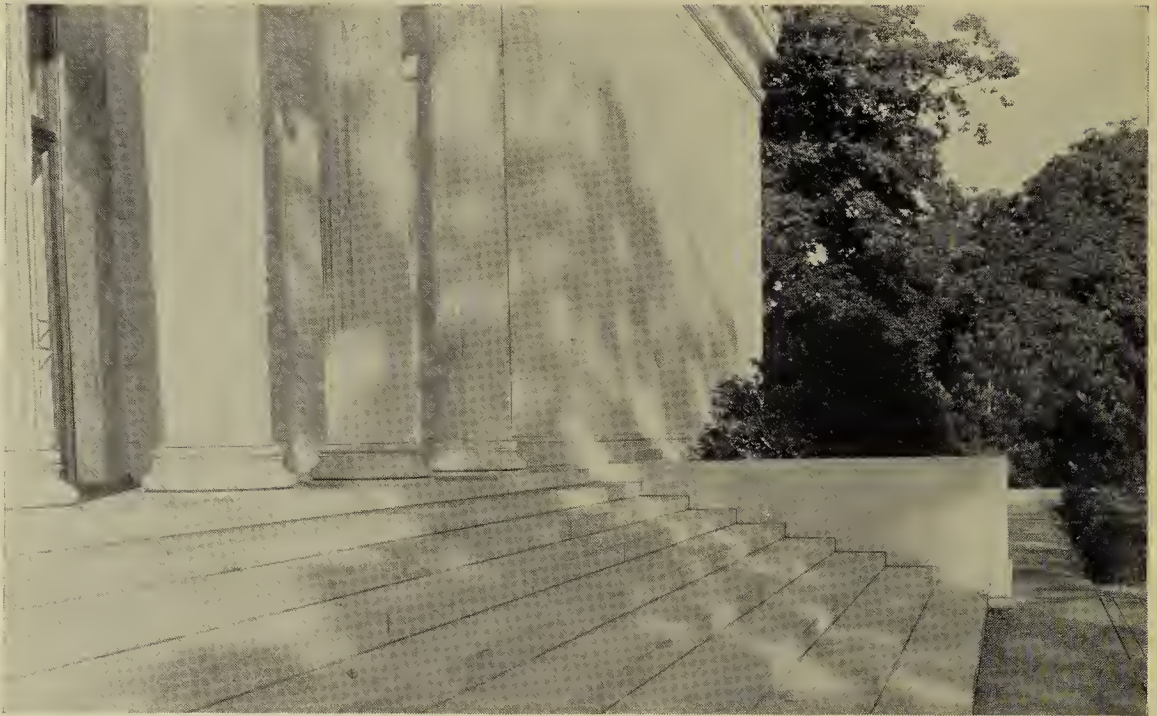
The east wing is approached on the left of the main entrance to the Museum. In fresh white marble it has a crisp clarity on a summer morning. Then is apparent the extreme beauty of horizontal moldings, and the exquisite precision of column and capital.

function primarily as backgrounds to works of art, from which they should not distract the eyes of the visitor, This principle may be varied, if done with great restraint, at certain focal points in the building, or for some specific and permanent purpose.

A museum should be well equipped with adequate and conveniently located class and assembly rooms. These, as well as the galleries, should be built with thought of the future, for no one can accurately forecast the rapidity of growth of both collections and educational activities. Library, office, work and storage rooms and space for the mechanical plant, all of size relative to the total building, are of obvious necessity.

The facade of the building should be a work of art in itself, a fitting introduction to the treasures within, and a source of inspiration to the passerby.

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Decorative morning shadows on the approach and entrance to the School of Design. Their softness is contrast to the brilliant foliage of the elms beyond.

In plan, the building should provide for the greatest flexibility and elasticity in the arrangement of its collections. The galleries should be so arranged that each group of works of art is readily accessible to the visitor without the expenditure of too much energy in passing through collections which do not interest him at the moment. A plan which permits of a simple sequence in the arrangement of collections helps to dispel the confusion of the unaccustomed visitor, but too strict an application of either a chronological, geographical or generic scheme is apt to be unsuccessful. Such arrangements can be made better in books, and a visitor is supposed to enjoy rather than read a museum. The most desirable sequence might be called an aesthetic one, in which the eye is led through harmonies of form and color rather than categories of material.

To these considerations, and many of more specific nature, the Building Committee, composed of I. W. Gotshall, Chairman, C. Justus Wilcox, Vice-Chairman, Arthur J. Secor, Mrs. Edward

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The veining of the marble enhances the beauty of the broad surfaces. There is restful contrast in the many details of a building so extended in size. The ornamental bronze cheneau was cast from models by the Piccirilli brothers.

Drummond Libbey, Irving E. Macomber, Wm. A. Gosline, Jr., Carl B. Spitzer, Clement O. Miniger, Blake-More Godwin, J. Arthur MacLean, Secretary; the architects, Edward B. Green and Son; and the builders, The A. Bentley and Sons Company, have given careful attention to the end that a most perfect structure might be evolved for the Toledo Museum of Art.

As a result, the Museum as it now stands is most adequately equipped for carrying on the work in which it has been engaged for thirty years, and which was so highly gratifying to the Founder, Edward Drummond Libbey, that he provided most generously for its continuation and extension.

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Greek architecture inspired the chaste symmetry of the Ionic facade. Broad planes of marble express repose. The facade presents a strong relationship of rectangular masses, happily contrasted with the more delicate theme of entrance porticoes. The repetition in three colonnades gives vivacity of light and dark, the intimate invitation of architectural detail. Harmonious proportion and unity of spirit result from the continued attention of one architect. Edward B. Green of Buffalo designed the central unit in 1908, and at that time outlined facades for future additions. This sustained foresight culminated in the completion of the Museum structure in 1933.

THE Toledo Museum of Art was incorporated under the presidency of Edward Drummond Libbey in 1901. One hundred and twenty members were at once secured, each paying annual dues of ten dollars. For a time the Museum held temporary exhibitions in rented rooms in the Gardner Building. Mr. Libbey purchased and remodelled a residence at Thirteenth Street and Madison Avenue, in which the Museum opened its first exhibition in January, 1903.

In his first annual report, President Libbey had proclaimed a policy of education for the Toledo Museum of Art, suggesting that the best field for its endeavors would be found among the school children. To put this policy into effect and to create a more general interest in this institution, he arranged for George W. Stevens to become its director in the fall of 1903.

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Seven acres of lawn are planted in sustained variety. Native forest trees welcome the classic pines, the dark hued yews. Oaks, elms and transient poplars shelter the central building. Textures, shapes and colors of foliage here combine in natural luxuriance. Elsewhere the building stands forth unveiled.

Under Mr. Stevens' direction, which continued for twenty-three years, and with the able assistance of Mrs. Stevens, the membership was greatly increased, numerous art classes were started, art study groups organized, daily talks for school children were inaugurated, and many other activities were begun. During his years of vision there were established and proven successful many of the broad policies of museum education now followed by similar institutions in this and foreign countries. These efforts were successful in arousing public interest to such an extent that it was soon necessary to enlarge the house by extending wings on either side. The beginnings of a permanent collection were formed through numerous gifts of paintings and other works of art.

In 1908, the Museum having then outgrown its enlarged quarters,

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The great oak dominates all other trees in the Museum grounds. Its form confers a picturesque beauty to many views of the building.

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Each hour the shadows change on vital planes of marble. Whether it falls on smooth blocks or the running line of moldings, sunlight on stone approaches the sentiment of eternity.

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To the left of the building the grounds terminate in a rich variety of foliage. Forest trees, pines and shrubs exclude views of adjacent property.

having become widely recognized as an educational factor, and having taken an important place in the art development of the country, President Libbey offered to give fifty thousand dollars toward the erection of a new building provided a like sum could be raised by popular subscription.

Despite the adverse financial conditions then current this amount was pledged in less than twenty days. The evident enthusiasm so pleased Mr. Libbey that he increased his gift by presenting to the Museum as a site, the Maurice A. Scott estate, and some adjacent property on Monroe Street at Scottwood Avenue.

Edward B. Green, of the firm of Green and Wicks, the designers of the Albright Art Gallery of Buffalo, was commissioned to prepare plans for the Toledo Museum of Art. Associated with him was H. W. Wachter of Toledo. Plans were soon completed and the construction begun by the Henry J. Spieker Company in the spring of 1909.

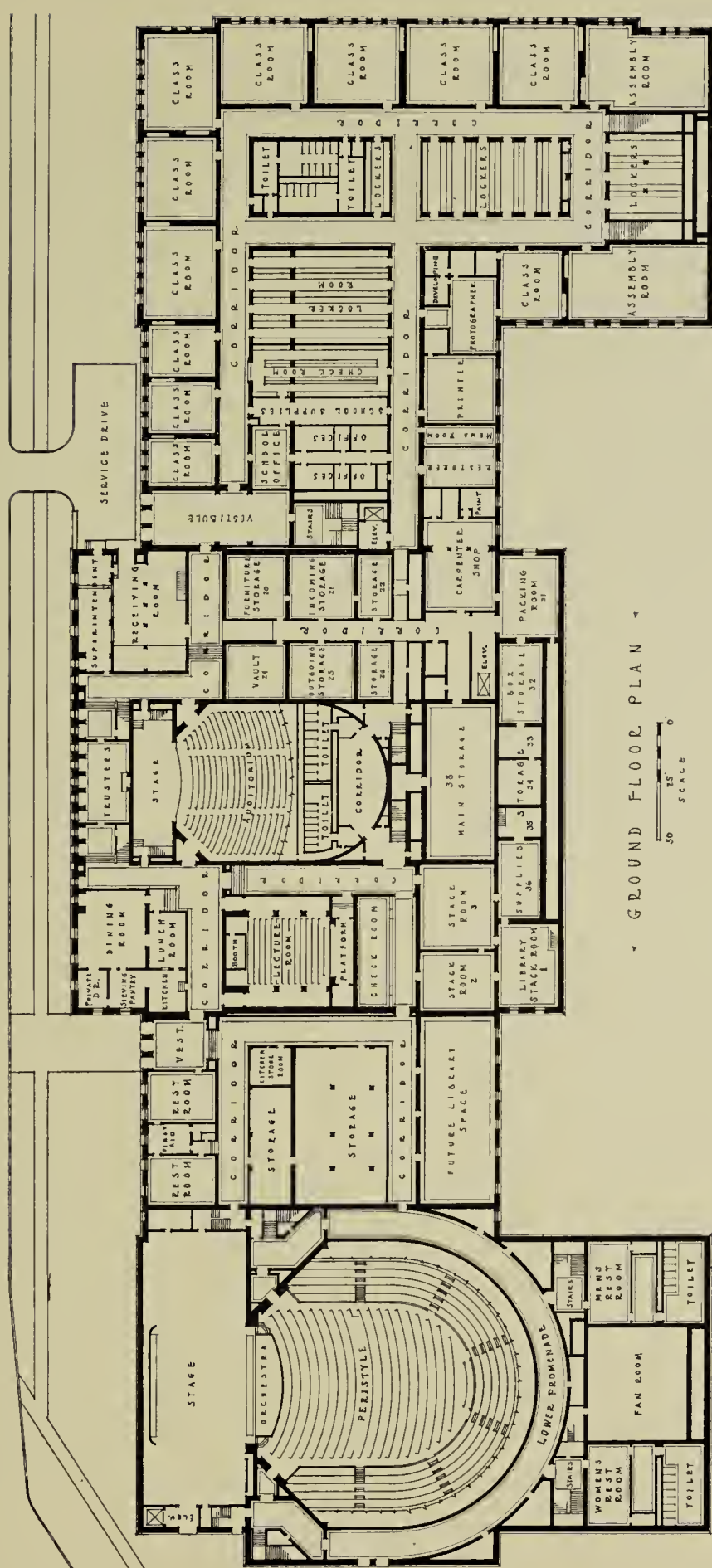
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The Sculpture Court, built in 1912 remains the entrance hall to the enlarged Museum. Its Ionic beauty is a dominant feature of the building.

The plans as made at that time contemplated the erection of the forepart of a central unit which would contain twelve galleries, several class rooms, offices, work rooms, a library, and a hemicycle seating two hundred and eighty-eight. This same plan also sketched in a tentative fashion an addition to be erected at the rear and wings to be constructed at either side at some later date. During the progress of construction additional building funds were raised to make possible improvements over the original plan and to provide for landscaping the grounds. Meanwhile the collections of the Museum continued to grow by gifts from President and Mrs. Libbey and other interested citizens.

On January 17, 1912, the building was dedicated with appropriate ceremonies and with an exhibition of sculpture and paintings, masterpieces lent by many of the foremost collectors and museums of the



THE GROUND FLOOR PLAN OF THE TOLEDO MUSEUM OF ART
EDWARD B. GREEN AND SON, ARCHITECTS

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Chaste proportion and exquisite detail adorn the entrance to the School of Design.

country. The Museum's own collections were installed at this time, including the Egyptian antiquities presented by Mr. and Mrs. Libbey; the Oriental collection, the gift of Mr. Libbey; and the collection of Ceramics given by Mrs. Libbey.

In addition Mrs. Libbey installed in the Maurice A. Scott Gallery in memory of her father a group of paintings planned to show the evolution of that art in America. Mr. Stevens had also assembled the beginnings of a collection of books and manuscripts and a small but choice collection of etchings, lithographs, and block prints. Various donors, including Arthur J. Secor, then Vice-President and now President of the Museum, had presented a considerable number of paintings, sculptures and other works of art.

At this time the Museum was supported entirely by the annual dues of its members as it had been since the beginning. It had never received aid from public funds and was never a charge upon the

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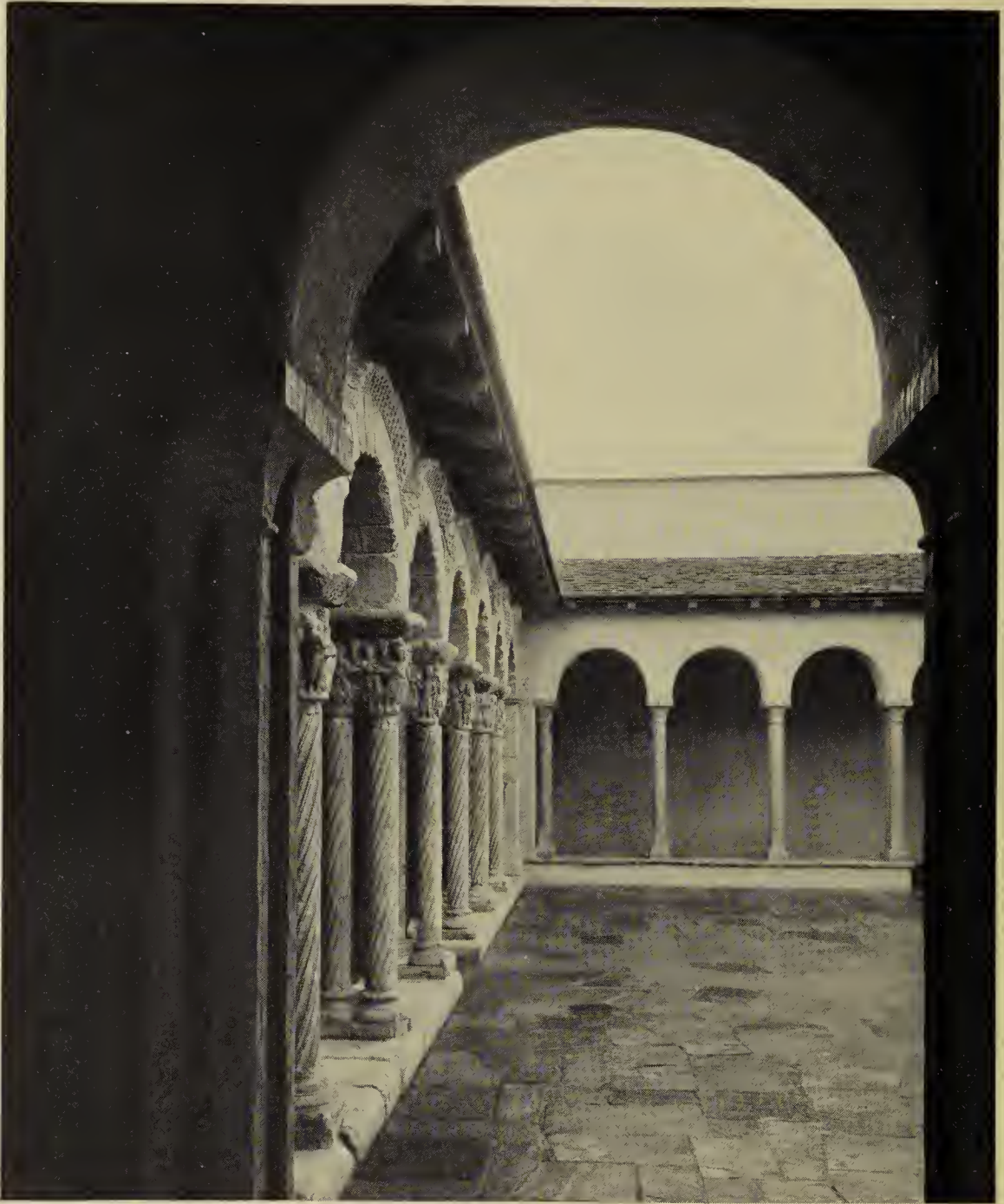


The Classic Court imparts a new architectural feature and a perfect setting for the Libbey Collection of Ancient Glass. World famous, it comprises examples of Egyptian, Roman, early Christian, Syrian and Saracenic workmanship. The vast gallery is of Hoosier sandstone, and its majestic columns are of early Doric measurements, as was the Parthenon.

taxpayers except for a very brief period after 1920 when it received a small appropriation in consideration of abandoning the admission charge on the two days which were then free only to members.

With the occupancy of the new building and finally with the increased costs brought about by the world war it became increasingly apparent that an endowment fund sufficient to carry a considerable portion of the overhead was vital to the Museum's continued usefulness. Therefore, in 1916 President Libbey agreed to give \$400,000 to such a fund provided one-half that amount were raised by popular subscription. Director Stevens conducted an extensive campaign for subscriptions to this fund and shortly before the close of the year he was able to inform the President that it had been over-subscribed. This so inspired Mr. Libbey that he announced to the Trustees that he was prepared to erect at his own expense an addition to the building which would more than double its size.

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The Medieval Cloister joins the Museum's most important art collections. Its chaste beauty approximates an outdoor courtyard. The arcade from the Abbey of St. Pons de Thomieres illustrates sculpture and architecture of the twelfth Century in the French Romanesque style. Capitals, columns and arches from the Abbey of Pontaut are of the fourteenth and fifteenth centuries. They exemplify the transition between Romanesque forms and the pointed arches of early Gothic.

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Gray stone walls of the Gothic gallery are suitable background for the Flemish tapestry, the French thirteenth century Christ, and other Gothic sculptures. Stained glass of the fourteenth and fifteenth centuries fills the windows.

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In the Egyptian Gallery are displayed artistic remains of this ancient civilization. Much of the collection was presented by Edward Drummond Libbey. Other donors have added to it.



Art treasures from China, Japan and India are beautifully shown in the Oriental gallery. Weekly lectures explain their quality and give students the history of Eastern arts.

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Edward Drummond Libbey gave art of great quality as well as Museum buildings for the enjoyment of Toledo people. Ribera, Zurbaran, Velasquez, Holbein, Cranach, Constable, Hogarth, Filippino Lippi, Clouet, Manet and other artists represent national schools of painting with supreme examples.



One of the galleries devoted to masterpieces given by Arthur J. Secor, President of the Toledo Museum of Art. The Secor collections comprise paintings by great artists of the English, French, Dutch and American schools. Artists include Gainsborough, Reynolds, Romney, Raeburn, Constable, Wilkie, Ferdinand Bol, Nicholas Maes, Millet, Rousseau, Corot, Inness, Wyant, William Morris Hunt.

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Florence Scott Libbey gave the Maurice A. Scott gallery in memory of her father. Its sequence of American art progresses from Stuart, West, Copley to work by artists living today.



The Swiss Room comes from the old Villa Solitude on the shore of the Lake of Zurich. It is the gift of Mrs. Nettie Poe Ketcham. The ancient room here stands intact with its furnishings. Carved and inlaid, the wood panelling is of delightful refinement.

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The Museum library invites you to enjoy the finest books on many art subjects. Its collection grows constantly through the addition of recent publications by respected authorities. The books are for use within this room.



Behind the library, the growing collection of art books expands into the stack room.

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At the ticket window near the entrance of the Peristyle, Museum members and the general public may purchase tickets for concerts of exceptional quality. These will be given from time to time according to the interest and response shown by the public.

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From the Agora of Assos with its two-storied portico, comes the motif for the Pronaos or entrance to the Peristyle. In Hoosier sandstone, its Doric details express vigor and extreme reserve.

The necessity for this was already evident. When the first unit was completed it was thought that it would meet all the needs of the Museum and of Toledo for at least fifty years. The increase in the Museum's collections, the development of its activities and of the interest of the people had been so rapid, however, that in four years the original structure was becoming crowded. Plans for the first addition were begun by Edward B. Green of Edward B. Green and Sons, and a Building Committee consisting of Irving E. Macomber, Chairman; Ira W. Gotshall, and Blake-More Godwin, was appointed.

The war and the period of reconstruction following made it impossible to erect the addition for some time. Meanwhile, the Museum's activities and collections continued to grow. The most important addition to the latter was the gift in 1922 of the Arthur J. Secor Collection of paintings by French, Dutch and American

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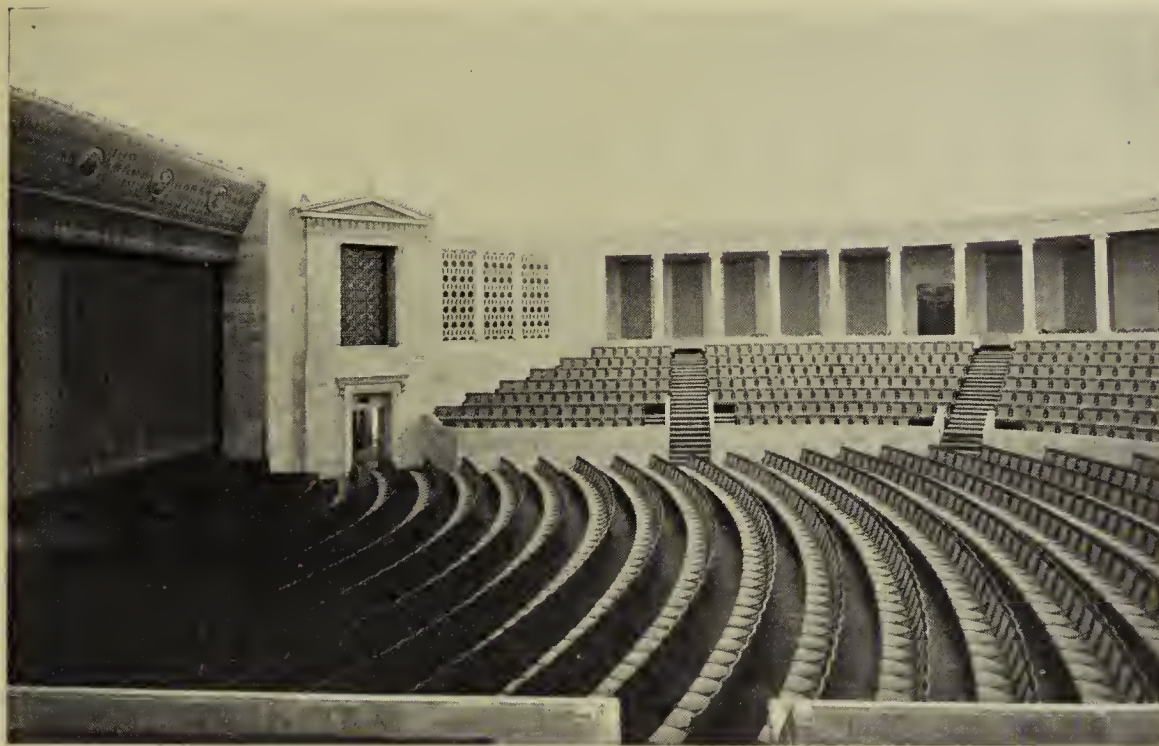


The Peristyle confers ideal equipment for Museum music. Its noble proportions inherit the instinctive perfection of Greek beauty. The design is profoundly restful, animated by delicate decoration. Its distinction is unaffected and developed with restraint. Fifteen hundred seats are reserved for the use of adults; children will be given music elsewhere.

artists. This group contains outstanding examples of the work of the artists represented and its acquisition greatly advanced the rank of the Museum's collections.

In 1924 a contract for the first addition was let to A. Bentley & Sons Company and in January, 1926, the completed central unit was formally opened. This structure occupied exactly one acre of ground, being two hundred feet long and two hundred and twenty feet deep. It contained nineteen galleries; the hemicycle was expanded into an auditorium seating eight hundred and thirty persons; there were also a lecture room seating two hundred and fifty students, four splendid classrooms for the school of design, together with locker rooms and other increased facilities, increased library space,

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Symphony orchestras find ample space on the great stage of the Peristyle. Behind the grills will be installed the organ, now in use in another auditorium.

adequate offices, numerous rooms for storage and working space for printing and photographic plants, carpenter's shop and restorer's room and other technical facilities.

At the dedication of the building all of the new galleries were filled with the Museum's permanent collections including the great collection of ancient glass presented by President Libbey; the numerous additions to the Egyptian collection which he had secured on a recent trip to that country; and the magnificent collection of paintings which at that time became his gift to the Museum, and included works by Holbein, Hals, Velasquez, Rembrandt, Pieter de Hooch, Turner, Constable, Gainsborough, Raeburn, and other of the great masters.

On the first anniversary of the opening of the addition, January 5, 1927, there was dedicated a splendid organ installed in the auditorium of the Museum in memory of Edward Drummond Libbey, by his sisters Sarah Miller Libbey and Mrs. Alice Libbey Walbridge.

Before the completion of the first addition, Mr. Libbey, always looking to the future, had begun to consider plans for the further

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The Museum has its own broadcasting studios. In co-operation with WSPD of Toledo programs are given daily except Sundays. Subjects include music appreciation, art history and appreciation, talks on home furnishing and clothing.



Ten classrooms accommodate two thousand students weekly in the free School of Design. Furnishings are harmonious in color and proportion, effective in operation. Walls and floors are of cork; casement windows flood each room with light.

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Ground floor corridors provide ideal exhibition facilities, equal to the space and light of Museum galleries. Lighting concealed behind glass ceiling panels floods the walls for perfect visibility. This system was specially designed for the Toledo Museum.



Individual lockers for art materials in four rooms such as these provide for 2100 students.

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The Auditorium in the central building is semi-classic. It is designed in Italian travertine, warmed by the richness of oak panelling. 830 persons are accommodated for lectures, music appreciation classes, art talks and motion pictures for children.

enlargement of the Museum. His untimely death prevented him from carrying them out in person but by bequest he made most generous provision for the erection of the units which would complete the building of the Toledo Museum of Art. The Founder's long beneficence to the Museum was encouraged by his wife, Florence Scott Libbey, and to her co-operation the institution is indebted for much of its advancement.

In his will, President Libbey expressed his deep interest in and approval of the educational work at that time being done by the Toledo Museum of Art and to the end that that work might be continued and extended he provided for the erection of a building as a memorial to Florence Scott Libbey in which there should be an auditorium wherein the Museum should conduct lectures, operas, concerts, and other musical entertainments. He further provided a

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The lecture room seats 250 persons. Its calm gray walls and Gothic inspiration are a fitting background for classes or lectures.

fund for the maintenance of that building and for paying so far as possible the expense incident to the Museum's providing musical instruction and entertainment. He expressed the hope that the admission fees should on all occasions be reasonable in amount to encourage attendance on the part of all people, irrespective of condition of life. He also provided a fund for the erection of another building of similar and harmonious architecture which should provide additional facilities for the Museum's school of design. This building was to be a memorial to himself.

Contemplating the erection of these buildings along the lines Mr. Libbey had outlined, the Museum acquired additional property contiguous to its original holdings. This gave it a site of approximately ten acres with a frontage of one thousand feet on Monroe Street.

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To the left of the central entrance is the Telephone Office. Here staff members may be reached by phone, or visitors will be directed to their offices. Here are sold postcards and photographs of Museum collections. Here may be obtained copies of the Museum News, monthly schedules of activities, catalogs of monthly exhibitions, and miscellaneous information.

Meanwhile, plans for the additions were completed by Mr. Green, the architect, and in 1930 Mrs. Libbey and the Trustees felt that the Museum should commence construction in order to give work during a time of depression and to provide the additional facilities then sorely needed. A contract was awarded to the A. Bentley & Sons Company, and the work prosecuted under the direction of the Building Sub-Committee, consisting of C. Justus Wilcox, Chairman, Wm. A. Gosline, Jr., and Carl B. Spitzer.

The Museum as now completed covers slightly more than three acres of ground. The building contains approximately 7,000,000 cubic feet of space and more than eight acres of floor space, of which about two acres are devoted to exhibition galleries. The length of the

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The office of the assistant curator, to the right of the central entrance. Here will be found information regarding Museum collections not on view at the moment. At this office appointments to see the Director may be made.

Museum is 658 feet and its greatest depth is 245 feet. The periphery of its exterior walls measures one half mile.

The building has been constructed along the most practical and economical lines. It contains no waste space. A most fitting landscape design has been prepared by Alfred Geiffert, Jr., of Vitale and Geiffert, making abundant use of evergreen trees and shrubs beneath the majestic oaks and elms which have long stood on the grounds. Every space within the building has been designed for the greatest utility, either for exhibitions, activities, or mechanical operations. The beauty of the interior is largely a matter of perfect proportion rather than applied ornamentation. A classic simplicity and dignity

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In the Director's office all activities are guided and correlated to the art purchase policy and the free educational purpose for which the Toledo Museum was endowed. In company with other institutions and specialists in all fields, it surveys the art markets and museum developments of the world.

pervades the entire structure. A considerable part of the area allotted to museum galleries has been left unfinished on the interior in great open spaces unencumbered by dividing walls so that as time progresses and needs arise that cannot be foreseen today, rooms can be finished to accommodate them. It is hoped that the building, so far as the exterior is concerned, is now complete for all time. It is the belief of Museum officials that too vast a structure tends towards the confusion and bewilderment of the visitor and that collections should grow in quality rather than in quantity. It is the hope of the

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The Curator's office is on the ground floor. The Curator is charged with the preservation and care of the collections, and with much of the general administration of the Museum.

Museum to display in spacious arrangement a comparatively few well chosen works of art so that the eye and mind of the visitor may not be unduly wearied.

The interior as now completed will contain thirty-five galleries on the main floor; twelve classrooms on the ground floor; the library with its adjacent stack rooms and work rooms; the Peristyle with its many appurtenances including the Pronaos, the lounges, check rooms, dressing rooms under the stage, and complete broadcasting studios,—the first, in so far as we know, in any museum; the auditorium, the lecture hall, and numerous work and storage rooms, which last are on the ground floor. In the basement is installed the complete mechanical plant for heating, ventilating, and lighting the building.

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At the educational office, children and adults may enter lecture courses on art history or Museum collections. Study tours in charge of an instructor may be arranged for groups visiting the galleries. In this office center library facilities, the reference files of lantern slides and reproductions.



The printing plant publishes programs for Museum activities, and prints all labels for Museum cases, and catalogs for monthly exhibitions.

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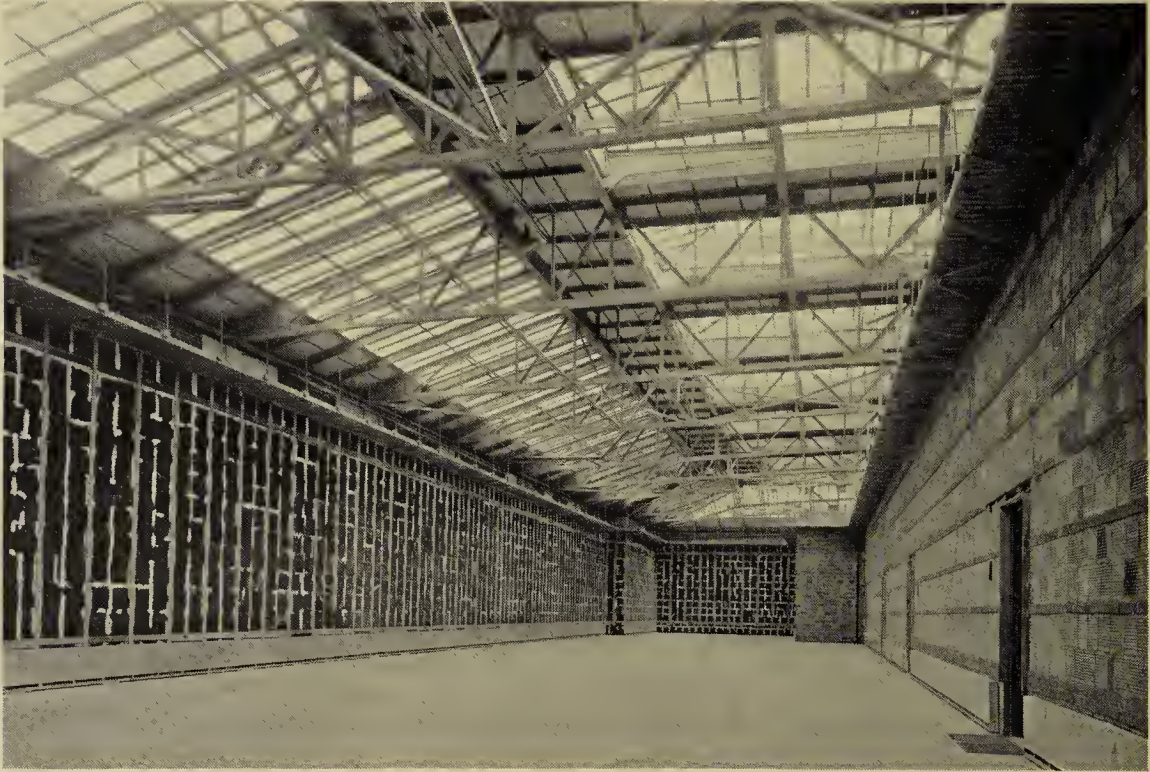


The photographic plant is equipped for making negatives, prints, lantern slides and postcards of Museum collections. Every object is here photographed, and the print with dimensions and history is filed. Identification of objects is complete when they are numbered in indelible ink.

Besides the Peristyle, the principal features of the building are the Sculpture Court, which existed in the original unit opened in 1912; the Gothic Hall; the Auditorium and Lecture Room, which were completed in 1926; the Classic Court and the Medieval Cloister which were constructed during the last building operation.

The Museum with its Ionic colonnades is designed in the classical spirit. It is not an exact copy or even an adaptation of any Greek building although many of its details are faithful to the best models of antiquity. Rather than attempt a copy of something done before, our architect has put himself in the spirit of the classical architect and has done what Ictinus and Callicrates might have wrought had they been commissioned to design and build a museum of art in this twentieth century. Its classic features give it an ageless design which will be just as fresh a century or two centuries from now as it is today.

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Unfinished areas are reserved for needs of the future impossible to detail today. Black wall surfaces show insulation against heat and cold. The Museum is indeed fortunate to complete its outer walls in unity of purpose and design. Within the building art collections must increase slowly due to rarity and cost.

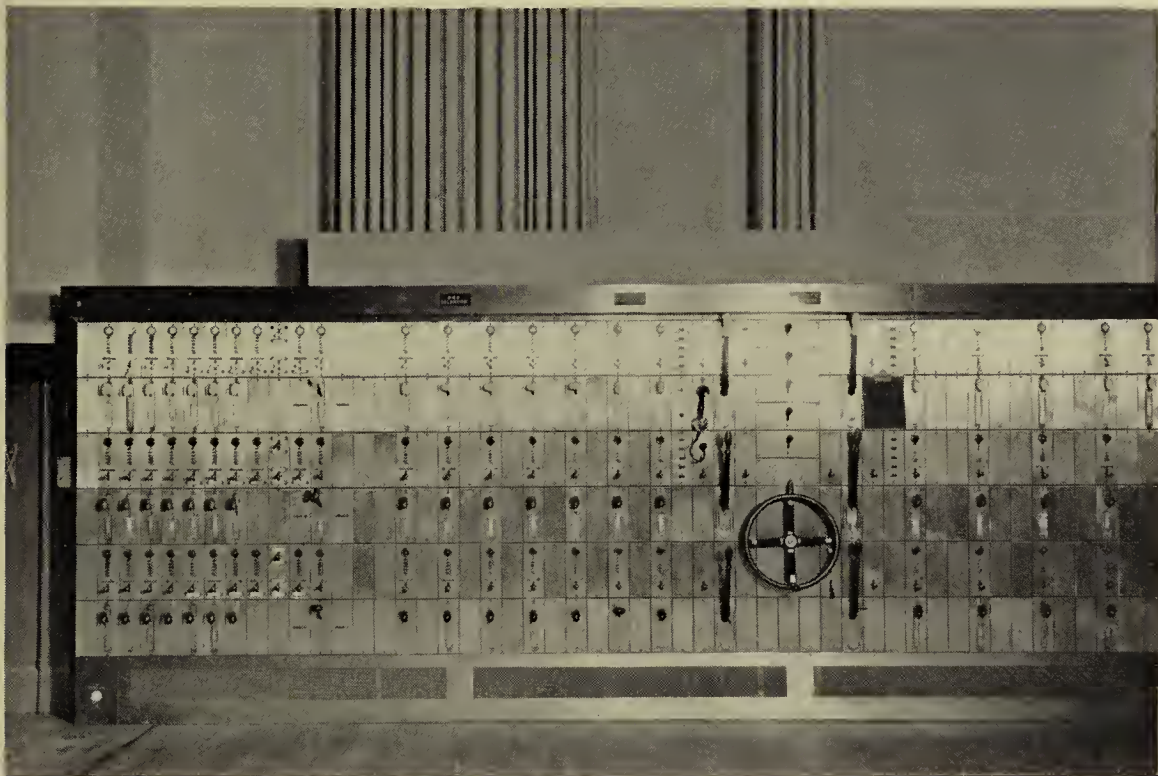


The gallery lighting system provides one hundred fifty watts per linear foot of wall space. Even illumination is distributed by the most modern equipment installed above the gallery skylights. The system is serviced by a network of steel and concrete cat-walks leading to every outlet.

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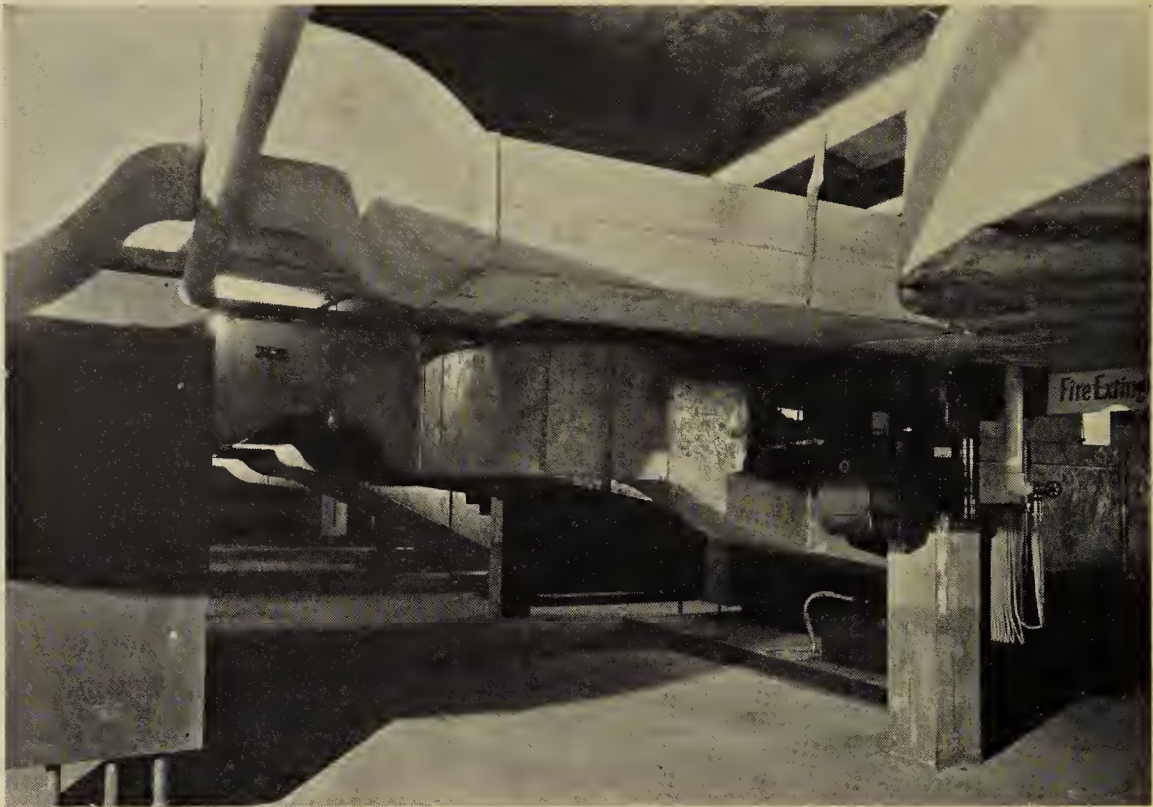


The picture storeroom is a fireproof vault. Paintings are temporarily stored on numbered racks to which record cards give instant access.

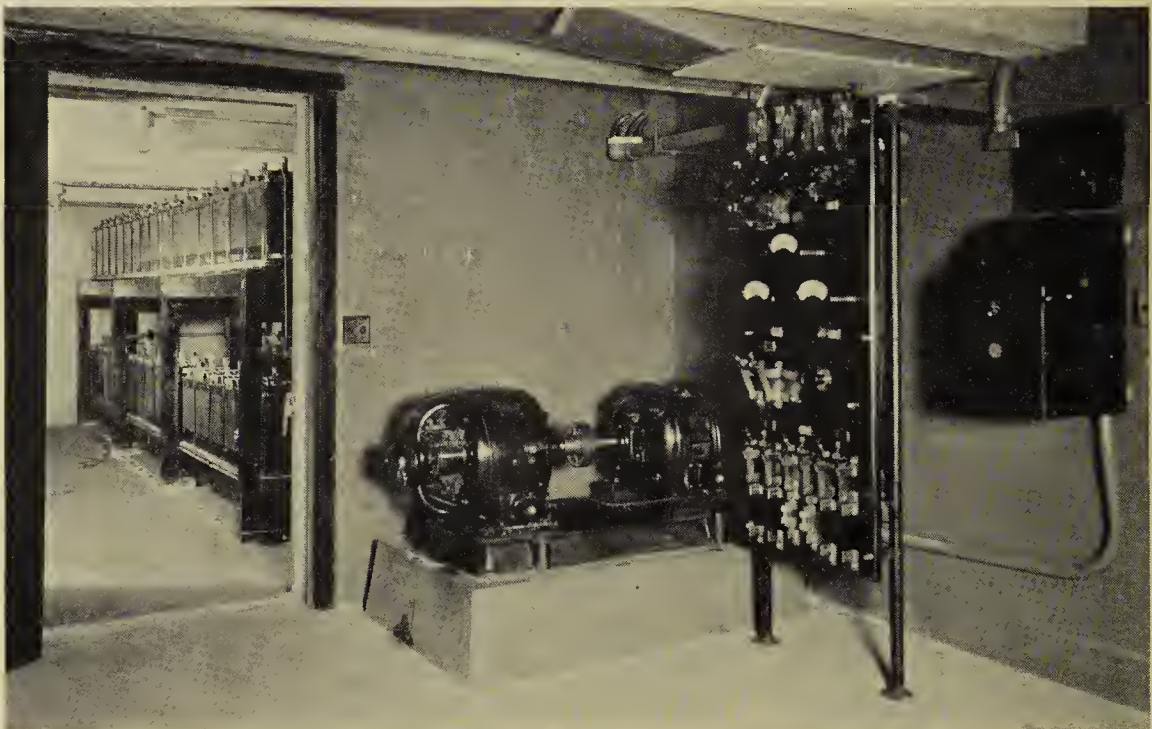


The stage switchboard controls lighting effects and color for the Peristyle. It embodies a specially designed system of illumination for house, stage and cyclorama.

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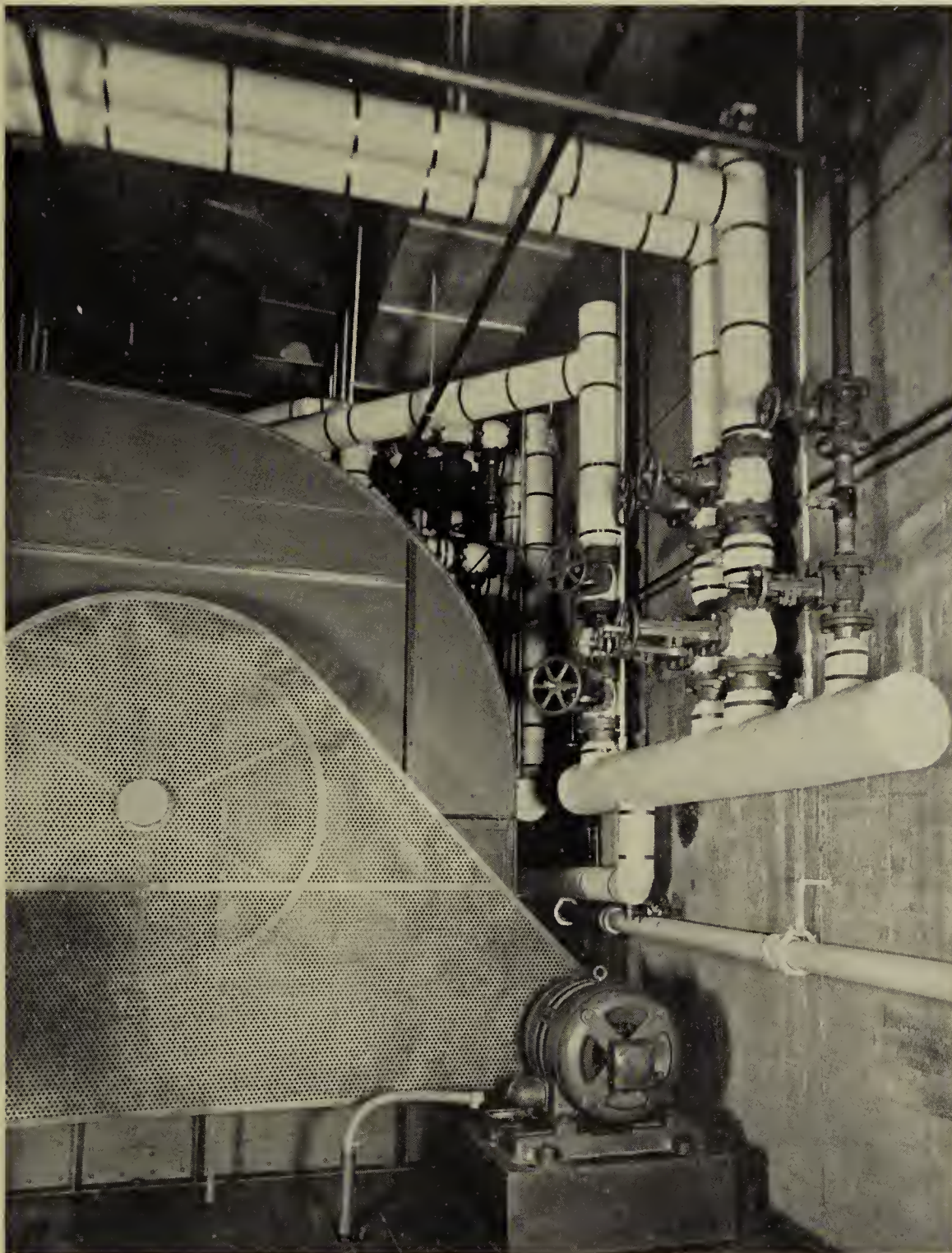


Heating pipes and ventilation ducts measure their length by miles. The complete Museum plant surpasses all but Toledo's largest factories in complicated mechanisms. Heat is furnished by the Toledo Edison Company. No gas is permitted in the building; water is heated by electricity.



Storage batteries automatically supply emergency lights for one hour throughout the building, should exterior light and power facilities fail.

THE TOLEDO MUSEUM OF ART NEWS



Giant ventilating fans prepare 190,000 cubic feet of filtered air per minute. This system was designed by Samuel R. Lewis.

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

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Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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